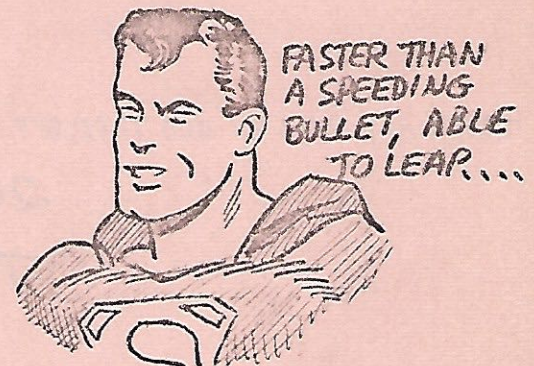


# STAY TUNED

VOL. 2  
NO. 3

TOMORROW FOR THE NEXT  
ADVENTURE OF.....



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STAY TUNED

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EDITORIAL

One thing is sure and that is our radio programs of the past are becoming more popular than ever in 1972 and we hope that the trend continues. The problems are probably right around the corner for all collectors.

The actors union AFTRA is considering lowering the union scale for radio actors so that live drama can again be put on the air. Marvel comics has decided to put one of its characters THOR into a radio series with modern concerns and some of the educational radio organizations are coming up with radio series also. All and all radio is making a comeback with new shows acting out modern everyday concerns of all people.

This mans opinion is that it will be a big flop after the initial reaction wears off. Why? Mainly because these new radio shows are going to make the same mistake that television is making now and that is to concentrate on the same topics that we hear, read, see, and discuss all day long. Topics such as pollution, war, politics, racial problems, etc. Somehow I do not believe that people can be concerned with these topics during every waking hour. If radio is to make a comeback with new shows then the producers of these shows have to learn something from the producers of the old radio shows and early television shows and that is that most people turn to the media for entertainment and not education.

The early television shows were cancelled after a few seasons when the audience dropped due to a new show coming on. Television shows cost a small fortune to produce and if they don't go over then they have to be cancelled. Cancellations on television shows have become so frequent that shows are now being replaced at the rate of two and three times a season and the repeats start showing up in March. With such a turnover in shows its a no wonder that the current shows are keeping up with todays newspapers about the major concerns impressed on the American people.

Radio shows were pure entertainment like the movies of old. Now radio is going to be revived with modern everyday topics and should prove to be the same mess that television is.

Madison Avenue or whatever Avenue it is that makes the decision of what we want to see and hear has missed the boat. They have taken notice that many people are interested in the old radio shows and come up with the wrong conclusion. The conclusion they have come up with is that people want dramas back on radio. So far it is right but they dont finish the conclusion which is that people want entertainment on radio and not another persons views on the educational prospects of modern concerns.

Well lets wait and see radio boom again and then fade fast and the Madison Avenue boys will say I told you so and wonder what really went wrong. Right now all I have to say is forewarned is forearmed.

Bob Joseph

## THE COPYRIGHT LAW

My education is becoming more and more complete on the subject of radio programming and the law. Read on.

The copyright law as it pertains to radio programs indicates that each and every show of a series would have to be copyrighted to protect the owners under the copyright laws of the United States. Deposit of one copy of the script with a fee of \$60 per show would have had to be made. Most owners of radio shows in the 40's depended on common law copyright but protected themselves by copyrighting at least one of their shows so that their name and address were on file with the copyright office so that they could be located.

Dependence upon the common law copyright might be somewhat shakey as the only copyright case ever to come before the Supreme Court of the United States involved printed matter in the form of a book where the author claimed common law protection after having his book printed. The court decided against the author as we interpret it in the 1912 case of *Ferris v. Frohman*, 223 U.S. 424. Distribution of the book to the public without copyright protection indicated that the author had given up his common law protection.

Now applying that to radio or television shows with the use of tape recorders and video recorders could prove interesting. Between 1912 and today we know of no copyright cases that have reached the high court and decisions by lower court judges in interpretation of the 1912 ruling derive on the interpretation of the word 'publish'. For instance the printed copy of a play cannot be protected by common law copyright according to the Supreme Court decision but the actual performance of that play on stage is protected by common law copyright according to lower level court decisions.

Interesting in that no copyright case has been heard by the Supreme Court since 1912 but at the rate that old radio shows are becoming the in thing the time can't be too far ahead of us. Now what do we do.

At this point in time most of us radio program collectors are an unorganized group held together by publications like *Stay Tuned* and *Hello Again* as well as through our catalogs and correspondence. If we are to truly preserve the radio shows of the past then we have to have a central organization with a fund put aside to protect us. I have one suggestion and would welcome any suggestions that readers may have.

My suggestion is that a trust fund be put aside in an organizational name for the time when we need it to protect our collections. Since organizations such as S.T.O.P. who sell shows for small profits earn something rather than lose then they should contribute more to this fund than other collectors who only trade. Really this idea has not been thought out nor do I wish to be the one to handle it as a position of this responsibility is not what I wish.

If some collector with a knowledge of trust funds is willing to formulate the idea then we here at *Stay Tuned* and *STOP* will stand behind it and contribute to the best extent possible. There is no doubt in my mind that the day is coming as we make the old radio shows more and more popular that they will be denied us.

Opinions?



Further Random Thoughts  
About LUX RADIO THEATRE

by

Carl T. Erickson

For many readers, the period after 9:00pm on "school nights" meant the end of activities and time for bed. As we grew older, this time was extended slowly but surely to the final witching hour of 11:00pm at which time Father usually settled into the fifteen minute newscast which wound up the day. To be allowed to stay up beyond 9:00pm just to listen to the radio was a great privilege for every parent knew that there was nothing but trash on the radio then. But if one looks at the schedule of LUX RADIO THEATRE to-day, it can be seen that the "trash" was liberally spiced with some excellent examples of great literature. Unfortunately, literature courses during our high school days were almost totally unaware of Pulitzer prizes, critics' awards, etc. And second-hand literature, though more appealing and attractive, was never the same as suffering through interminable paragraphs and chapters of exposition, description, and in some cases, pure padding. Vachel Lindsay, Bliss Carman, Charles G. D. Roberts was the extent of our approach to lyricism. And Comedy was to be shunned like the plague, unless it was Stephen Leacock. But even folksy humour of a small Ontario town soon palls. The bowdlerized version of Shakespeare which we read provided an occasional giggle, but not the ribaldry and wild laughter which he had originally written. The Porter's speech in Macbeth became a eulogy in the hands of our teacher.

What would have happened had we been allowed to listen to LUX RADIO THEATRE on February 2, 1938 when Joan Crawford and Spencer Tracy starred in "Anna Christie"? It took many years for the entertainment media to transfer Eugene O'Neill's drama of a prostitute and her search for happiness to the screen, and then to radio. O'Neill had won the Pulitzer prize for drama in 1922 with this play, and it won great critical acclaim on the stage. However, to transfer it from the more licentious stage to the screen, which was capable of reaching vastly greater audiences, required very delicate rewriting in order to preserve the theme which the playwright had to tell. And of course, for LUX RADIO THEATRE to bring this daring drama right into the home taxed the imagination of the writing staff to the limit!

There was always a delay in getting prize works dramatized for the home audience which was a pity. Thornton Wilder had won the Pulitzer prize for drama in 1938 for his excellent comedy Our Town. Perhaps "domestic romance" would be closer in describing this play with its new approach to theatrical techniques, utilizing the ancient Chorus in the person of the stage manager who remained on stage throughout the play to explain certain parts. The story itself was a fresh re-telling of an old theme. Finally, after a successful screen presentation, "Our Town" came to radio on May 6, 1940. William Holden repeated his screen rôle and was ably assisted by Martha Scott as Emily Webb.

One of the most distinguished playwrights of this century was also one of the very few men to become known by their initials. Early in this century, in 1913, G.B.S. had taken the theme of a classical Greek myth and reworked it into a highly successful play. Though he did not bring the work to a satisfactory conclusion, in the opinion of contemporary audiences, for his "Galatea" was left high and dry, the play itself was so well-written that it achieved success. George Bernard Shaw insisted that only one man could direct any of his plays for the screen, and in



1938, Gabriel Pascal starred Leslie Howard and Wendy Hiller in a prize-winning presentation of Pygmalion. The ending was altered, though, from that which Shaw had originally written, though with his permission. From time to time, this film had been presented on late shows on television, but the quality of its story was such that it provided a vehicle for one of the most successful musicals ever presented on Broadway. When My Fair Lady opened, it spelled the end of any showings of the screen version of Pygmalion. In November of 1939, LUX RADIO THEATRE presented their version of this great film. It is quite easy to imagine Brian Aherne in the rôle of Professor Higgins, but it taxes the imagination somewhat to conjure up the performance of Jean Arthur as Eliza Doolittle.

It has been said that every great comic wants to perform in Hamlet once in his career, so that he can be assured that the audience is with him, rather than laughing at him. But writing comedy is always a much more difficult task than writing tragedy. Witness the paucity of great writers of comedy. LUX RADIO THEATRE felt this scarcity and on one occasion reached back to a great writer of the 17th century in order to lighten the weightiness of its fare. In 1666, Molière was at the height of his fame and popularity in France. He had reached this pinnacle through his skill in pricking the bubbles of the vain and pompous courtiers and officials through his plays. L'Ecole des Femmes ("School for Wives"), showed the pettiness and backbiting which the great ladies of the day indulged in in order to better their lot. But in Le Médecin Malgré Lui, Molière attacked the posturing of those who claimed great knowledge and yet knew nothing. In July of 1953 Robert Young starred in this delightful comedy whose title became "The Physician In Spite Of Himself". Though the message is less relevant to-day, nevertheless Molière's skill remains as the laughs and the humour still prevail. And in light of Robert Young's current image, the play makes for most entertaining listening.

Another Pulitzer prize-winning play was presented in April of 1940. As America settled into its rôle of the "Arsenal for Democracy", and with an election year coming up, Robert E. Sherwood had written a moving and stirring drama of one of the great Presidents of this country. "Abe Lincoln In Illinois" repeated its great stage triumph that evening as Raymond Massey repeated the rôle that has become associated with him. Robert E. Sherwood continued his association with a President as he later became the scriptwriter for Franklin Roosevelt.

Booth Tarkington, who is best-remembered for his frothy comedies, won a Pulitzer prize for his novel Alice Adams in 1922. This story of a girl who seeks happiness and only finds disappointment was Tarkington's gentle satire of small town morals and customs. LUX RADIO THEATRE brought this production to its audience in January of 1938 with Claudette Colbert and Fred MacMurray making one of their many appearances.

One great American writer whose works are read extensively to-day is Ernest Hemingway. With his novel A Farewell To Arms he expressed his powerful argument against war and at the same time wrote of a tender but fated romance. In 1933 Gary Cooper and Helen Hayes appeared in the first film version of the story. The film was highly acclaimed and was a box-office success, the only criterion of Hollywood's studio heads. David O. Selznick tried to recapture this achievement with his own production in 1957. The film was meant to bring glory to his wife, Jennifer Jones, but it only showed that Selznick was a man who lived beyond his time. The radio production in April, 1937 was well-received. War clouds were gathering in far-off Europe, and the sentiments of the story reflected opinion in America. The most popular star in Hollywood played Frederic Henry, and who else of the magnitude of Gary Cooper, but Clark Gable.

Sinclair Lewis was another great novelist who depicted and commented on the American scene. Three of his novels were broadcast on LUX RADIO THEATRE. His Pulitzer prize-winning "Arrowsmith" was heard in October, 1937



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with Spencer Tracy as the doctor who loses his illusions in his search to improve medical care. The following year Edward Arnold portrayed the successful small-town businessman whose world is really quite insignificant. "Babbitt" was a film as equally successful as Lewis' biting novel of small-town life. Barbara Stanwyck and Fred MacMurray starred in the third of Lewis' works, "Main Street" in August of 1936. In this story Sinclair Lewis attacked the woman of ambition and sociological training. Eventually Carol Kennicott's cynicism turns to sympathy for the residents of Gopher Prairie who live in their smug, self-satisfied town. Barbara Stanwyck made her LUX RADIO THEATRE debut in the rôle of Carol.

Just as LUX RADIO THEATRE delved into the classics of the theatre to entertain its audiences, so too, it reached into the classics of literature. Film versions of many of the classics had proven highly successful and the programme producers felt that they would be equally as popular on radio. The Brontë sisters were represented several times as their two most famous novels were dramatized. Charlotte Brontë's "Jane Eyre" was first heard in June of 1938 with Helen Hayes playing Jane and Robert Montgomery as the ill-fortuned Mr. Rochester. Six years later Orson Welles and Loretta Young appeared, and finally, in 1948, the great Ingrid Bergman gave her portrayal of the passionate and intelligent heroine. Robert Montgomery repeated his performance of ten years earlier. Emily Brontë's equally grim and dour tragedy "Wuthering Heights" also received three performances. In September of 1939, when the film was in competition with "Gone With The Wind", it won the New York Drama Critics' Award as the best film of that year. That month Barbara Stanwyck played the rôle of the wild and undisciplined hoyden Cathy and Brian Aherne was Heathcliff. Ida Lupino played Isabella Linton, the girl whom Heathcliff married to spite Cathy. In November of 1940, Ida Lupino played the rôle of Cathy while Basil Pathbone was Heathcliff. The final performance was in 1954 when Merle Oberon played Cathy opposite Cameron Mitchell as Heathcliff.

The novels of Charles Dickens have always provided an excellent source for film productions. One reason they lend themselves admirably to this form of presentation is their serial form in which climax comes upon climax, thus always sustaining interest. Though his stories were peopled with a "cast of thousands", judicious editing can pare them down to a manageable number to tell the story and still keep the audience. The story of young Pip and his mysterious benefactor was first heard in October of 1947 with Robert Cummings as Pip, Ann Blyth as Estella, and Howard da Silva as Magwitch. "Great Expectations" was performed once again in 1954 with Rock Hudson and Barbara Rush. One of Dickens' best-known stories was A Tale Of Two Cities. Set during the period of the French Revolution it told how that event affected the lives of people living in London and Paris. In 1936 the film version won an Oscar as the year's best film. In January of 1942 Ronald Colman repeated his rôle on LUX RADIO THEATRE. Orson Welles played the part again in 1945, and Ronald Colman appeared once more as Sidney Carton in March of 1946.

Recently television has brought into the homes of a particular audience a representation of one of the finest examples of a social chronicle written by John Galsworthy. The Forsyte Saga held audiences spellbound for twenty-six weeks with its excellent presentation of the story of a family through the changing of an age. Hollywood had compressed this story into a single motion picture and in the process had eliminated most of what held the story together. Errol Flynn as Soames Forsyte never quite proved convincing. LUX RADIO THEATRE also had its try, and in 1951, Walter Pidgeon and Greer Garson repeated their screen rôles as Irene and Jolyon. With the gift of hindsight we realize the



vast amount of material which made the story so engrossing and just how much of that was eliminated.

This brief outline of great writing is truly just that, a very brief outline of some of the magnificent literature of the English language which was offered to listeners to LIX RADIO THEATRE. Even the Bible provided a source for in 1954 "David and Bathsheba" was the presentation. But what a pity that high school students of another day were not encouraged to listen to those dramatizations of great literature. How many English classes would have been brightened and made to come alive! Next month: another topic, another theme.

#### RADIO COLLECTORS CLUB OF AMERICA

This is a short note describing the activities of the Radio Collectors of America (RCA) from the Boston, Mass. area. The Radio Collectors club was formed in November 1970 as a nonprofit organization dedicated to the enjoyment, collection, preservation and dissemination of radio's heritage. We are a small group of about 12 active members and we have been buying, trading and collecting tapes as have many radio buffs throughout the country.

But now we have started a new project. The RCA are engaged in making available to the blind our collection of radio programs. We call this project "The Carlton E. Morse Radio Programs for the Blind". We are naming this project after Mr. Morse because it was Mr. Morse who gave us this most worthwhile idea in the first place.

Acting on this suggestion, we contacted the head librarian for the talking book records in our area. (There are about 50 regional libraries responsible for distributing the talking book records.) We have made arrangements to donate copies of our shows to her which she will duplicate and send to the other libraries so that we will get national coverage.

The initial response to this project from the blind has been very enthusiastic. The only fly in the ointment is that the librarian in our area is anxious to avoid copyright and broadcast right infringements. She is not doing this as we are to increase our collections but to benefit other people and does not want to get involved in any legal hassels, if they can be avoided.

What the club is trying to do is get the broadcast or copyright clearance to duplicate and distribute radio shows to the blind via the system described above and we need help. If you know of anyone who might control these rights, or if you think you know someone who might know someone who has these right, just let us know and we'll take it from there. We will chase down any lead no matter how slim. Please write to Bernard Feitelberg, 53 Favre Street, Mattapan, Mass. 02126 or Tom Kelly, 17 Stirling St., Andover, Mass. 01810.

The Radio Collectors of America have no intention of commercializing or capitalizing on these releases in any way. At present we have the permission and blessing of Mr. Morse to distribute his programs which we are making available to the blind.

As soon as we can get other releases we will make more programs available. Please do not send us shows; just send us any leads so we can get copyright releases. Then we will ask for more shows.

If any of you would like to help us with this project, please contact us and we will tell you what you can do to help.

Ralph E. Miller, P.O. Box 160, Allston, Mass. 02134



(Ralph, from us hear at Stay Tuned we can tell you to contact Con De Nast publications in New York City for releases on The Shadow, Nick Carter, Chick Carter and any of the other old Street and Smith Shows. Contact Mr. George Trendle at the Green Hornet Inc. in Detroit, Mich. for the Green Hornet Series, and Mr. Sheldon Abend at the American Play Company in New York City for Charlie Chan. Suggest that any books that have the same title as former radio shows will have the address of the publisher which will give you the name of the author as copyright holder such as Michael Shayne which would be Brett Halliday, or Ellery Queen.)

The project of the Radio Collectors of America is really worthwhile and a small group of 12 has undertaken a monumental task to try and serve a population segment which can't enjoy television and has no radio programming to serve them. What do these groups run into is the copyright laws and a librarian who does not want or need trouble. Our own congratulations to Mr. Morse for his leadership in supporting this idea and we hope that one of our readers may be a member of the Pacific Pioneers who could certainly lend much needed support to a project of this kind.

### THE WONDERFUL WORLD OF TAPE

FROM SUMMER 1971 STEREO BY ALEXANDER N. RETSOFF

Although tape has been around since the late 1940's only within the last few yrs. has it captured a place in the mass market—due mainly to the introduction of the closed-loop cartridge and the cassette. Very soon after its birth during World War II, magnetic tape replaced the lacquer disc as the method for making a master recording. Tape offered the engineer unparalleled convenience in splicing, editing, re-recording and the making of simultaneous multiple recordings. What it really lacked at that point in history was true high fidelity: the lacquer disc actually was a quieter and wider-range medium. Tape grew up rapidly. It became quieter and its frequency response was improved. With the coming of the professional Dolby noise-reduction system a few years ago tape hiss finally could be pushed below the level of audibility.

But if tape for professional use came of age some time ago, as a popular medium it still lagged in sales. To be sure, there were the dyed-in-the-wool audio purists who used semiprofessional open-reel recorders to do their own "live" or off-the-air or off-a-disc taping, or to reproduce prerecorded  $7\frac{1}{2}$ -ips tapes. Then there were those who recorded students, business associates, and family, etc. on less-than-professional equipment, and occasionally bought a prerecorded tape. These users notwithstanding, the disc reigned as king of the packaged-music world. The general public did not want to get its hands tangled in a web of tape. Threading the stuff through a maze of guides, capstans, pinch rollers, and so on just did not seem very attractive in contrast to the very satisfactory alternative of the phonograph disc.

### Two for the Road

Tape really and dramatically moved into the limelight when the prepackaged, prethreaded, prerecorded cartridge was introduced to the automotive market. The first cartridges were four-track versions. Car players started to appear, especially on the West Coast, and as the major record companies started to mass-produce and promote the new format a fairly large library of music became available. Of course open-reel tape was still being marketed for the home high fidelity enthusiast. But four-track concept. Either cartridge form is well suited of course for prerecorded music, especially in automobiles. An endless loop of tape some 150 or 200 feet long is packaged in a plastic housing; all one need do to listen is to insert the cartridge into a slot in the player. That's it. The machine can be built to turn itself on automatically when the cartridge is inserted. The tape begins to move and the music comes out in stereo. It keeps coming until you pull the cartridge out of the player.



The reason the system is called eight-track is that there are eight individual tracks recorded on the tape. The tracks are played two at a time for stereo and there are four "programs" on the tape. Each time the end of a program is reached the playback head in the unit automatically moves (or switches) into alignment with the next program. When all four programs have been played, the head returns to the first position. A small piece of conducting foil is used at the point where the tape loop is spliced together, and it is this foil that trips the machine when the program has ended.

This simple-to-operate system soon captured the automotive public. Scores for independent recorder manufacturers began making players for automotive use; the Big Three car manufacturers offered built-in eight-track players as factory options, the major recording companies made their popular libraries available in the new format, and eight-track was off! It rapidly became and still remains, the leading format for prerecorded music on tape.

After the eight-track cartridge took over the automotive world it began to invade the home. People who were already buying cartridges to feed their car players started buying home units so they could make double use of their collections. But some of the shortcomings of the cartridge format became evident. It was a great medium for prerecorded music, especially for not-too-serious listening. Endless loops of course are great for continuous playing. But you can't back them up to hear a very favorite number or passage over again: you have to wait until it comes round again ten or fifteen minutes later. Although theoretically the cartridge format could be designed with the fast-wind forward mode, very few machines actually incorporate this feature-probably because if you can't back up, fast-forward is of little practical use.

The endless-loop format also makes recording difficult. As a matter of fact, eight-track players has been on the market before recorders became available. Now there are quite a few. Recording with one of these units can be an exercise in frustration, however. If your cartridge makes its pass in ten minutes, your program had better not be more than ten minutes long. If it is ten seconds too long, for example, there will be a discernible break when the head shifts to the second program position. Similarly, if the program ends in nine minutes you will have to wait through a galling-if golden-minute of silence until the next pass begins. Since it is pretty difficult to change the loop length yourself, you probably will end up trying to resequence your material to fit the cartridge length you buy. For this reason, the endless loop is not an ideal medium for recording off the air. You also will notice that the sequence of selections on an eight-track cartridge is usually different from that on the corresponding disc. The record producer organizes matters so that the music has approximately equal timings on each record side, and within that restriction he may arrange the sequence for a particular artistic effect. On eight-track cartridges he must split the recording into four equal parts. Period. Since Beethoven hadn't the foresight to compose in four, equal movements he gets short shrift on endless-loop cartridges!

#### DUTCH TREAT

While the eight-track cartridge was making its place in the automotive world Philips of the Netherlands attracted attention with an alternate form of prepackaged tape, soon to be known as the cassette. At first, the cassette was not taken seriously as a high fidelity medium. It is a miniature reel-to-reel (or rather "hub-to-hub") system enclosed in a plastic housing. The tape is permanently threaded and attached securely to each hub. There are openings on the housing-much like those in a cartridge-through which the capstan, pinch roller, and heads of the cassette deck can contact the tape. In order to keep the size small, the tape width is reduced from the standard 0.25 inch to 0.15 inch and the tape used has the typical extremely thin backing.



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Just as in an open-reel system, the cassette is recorded from one end of the tape to the other in one direction. Then the cassette is turned over for recording in the opposite direction. In order to get two sets of stereo tracks (four individual channels) on the narrower tape, smaller track widths are used than on open-reel systems.

The location of these tracks on the cassette tape is very ingenious. The head gaps are spaced to give the best possible crosstalk figure between the two program directions while maintaining an adequate stereo separation. But since the two tracks of a stereo pair are side by side, a single, double-width mono head can pick up and blend the two stereo channels for true compatibility. Because this is, in effect, an miniature ree-to-reel system, cassette decks can incorporate rewind and fast-forward modes as an aid in selection location, and in doing your own recording. By using a very low tape speed (1 7/8 ips) and very thin tapes, the cassette can hold up to two hours of program material-an hour in each direction. Four basic cassette times are available for recording your own program material: C-30, C-60, C-90, and C-120. The number after the "C" in each case represents the total playing time of the cassette in minutes. Incidentally, Philips has wisely set strict standards for the manufacture of the units, which assure a fairly uniform quality level, in addition to interchangeability and compatibility, among models of different manufacture.

By now cassette equipment has become firmly implanted as part of the component high fidelity scene. (It is starting to appear even in electronic organs so you can be your own E. Power Biggs.) From its inception-even before it was adopted by hi-fi manufacturers-the cassette proved its worth in portable recorders for on-the-run note-taking, interviewing, news reporting, and so on. It is used in making Super-8 home sound movies. It also is appearing with greater frequency in automobiles, and I predict that within a few years it will make a creditable showing there as well. Already automatic-reversing cassette players and cassette changers have made their debut. And for special-purpose use there are now endless-loop cassettes.

Since the cassette offers a lot more life and flexibility than the cartridge, it is of necessity a little more complicated to operate. Not much though-I know four-year-olds who are flawless cassette manipulators. You simply place the cassette into a slot or compartment in the machine. Control functions include play (and usually record), fast-forward, rewind, and often pause. Thanks to Philips' foresight there are little knock-out tabs on the back of the cassette. If you want to preserve a cassette from accidental erasure, you knock out the tabs. This prevents most (not all) recorders from inadvertently switching into the record mode. Prerecorded cassettes are delivered with the tabs already knocked out, of course.

#### TAKE YOUR PICK

You can't say that you don't have a choice: open-reel, eight-track cartridges, or cassettes. (Four-track cartridges are by now antediluvian, as are several even older cartridge formats.) What's best for you depends upon what function you expect tape to perform for you.

If you want the ultimate in fidelity and plan to make your own live recordings, the open-reel format is the logical choice. This system also is the only one that provides a really efficient way of editing, splicing, and adjusting your program length. You also have the widest variety of tape types available to you in this format. As for performance, neither cartridge nor cassette can compare with the fidelity obtainable at 7 1/2 ips using open-reel tape. It offers the widest real frequency range and the lowest noise of any of the formats. Drop-outs and print-through are minimized by the high tape speed, the relatively thick tape, and the broad track width.

On the other hand you must put up with the inconvenience of tape threading machines on the market. In prerecorded tapes there is a wider



selection of classical music on open-reel than there is on cassette or eight-track. The popular repertory, on the other hand, probably is better represented on eight-track and cassette.

If you are not really interested in recording your own material and you want the ultimate in simplicity of operation, eight-track cartridges are for you. The quality is quite high although not as good as that of open-reel. And the cartridge, which will play continuously, is particularly useful for back-ground music. On the other hand, recording directly onto the cartridge is very inconvenient and there is no quick way of finding selections on the tape. Since the tape is in an endless loop and there is continuous layer-to-layer slippage in the cartridge, the tape is not as durable as it is in the other systems. Cartridges do jam and run erratically after a time, although great strides have been made in improving a lubrication used on cartridge tape. However, any rub-off of this lubricant can cause drop-outs in the music if the machine is not kept clean. These points notwithstanding, with eight-track cartridges account for the biggest pre-recorded tape sales. They exceed cassette sales by three or four to one. And cassettes probably exceed open-reel by a like amount. The popular music repertory on eight-track is extremely wide although classical pickings are somewhat slim.

If you want the ultimate in small size and/or the convenience of a packaged tape with proven recording capability, cassettes are the logical choice. You get a lot of music in a small space, and you get fast-forward and rewind, simplicity of operation, and in some models automatic reversing and changer mechanisms. Editing a cassette tape, although not really convenient, is not impossible either.

On the con side, the theoretical capability of the cassette medium is not as good as eight-track or open-reel; and the cassette's track width is half that of the open-reel system. You can't sacrifice that much without some losses. Yet, even as it stands, the cassette medium is remarkably good. You can get frequency response out to 10 kHz; some units reach 12 and even 15 kHz. The problem comes in signal-to-noise ratio and in overload capability at high frequencies. In order to achieve the extended frequency response at the low tape speed, very thin oxide coatings have been developed for cassette tape. These thin coatings just can't pack in as much signal as the normal one and so the S/N ratio suffers.

#### AND WHAT NEXT?

The greatest emphasis in the very near future of tape will be placed, I think on improving the cassette. After all, the quality of open-reel systems is already excellent. Their drawback-inconvenience-is solved by the cassette. For the perfectionist and professional the open-reel system can't be replaced; but the general public plainly has shown and impressive preference for the more convenient format. Eight-track quality is fairly good, but the drawbacks of the endless-loop format described above are inherent in the system. The cartridge can be made a little better and its fidelity improved somewhat, but I don't think that the relatively "inflexible" system lends itself to serious recording. It is, and probably will remain for some time, King of the Highway. In this application, I also can foresee continuing improvements, but I doubt that they will be dramatic. If, on the other hand, the noise level and the overload capability of the cassette could be more improved while maintaining response to 12 or 15 kHz, we would really have something.

In this regard, two exciting new developments really seem to promise a breakthrough: new tape types and the appearance of the Dolby-B noise-reduction system. The new tape types include high-coercivity iron-oxide coatings (such as the TDKSD), and a new kind of magnetic material: chromium dioxide. The latter is called Crolyn by its developer, DuPont. A relative new comer to the audio world, Crolyn was developed initially for use in computers. Several companies are now licensed to produce Crolyn for the



(11)  
audio market and at least a (one) company appears to be making chromium-dioxide tapes under its own patents. Both TDK SD and chromium-dioxide tapes offer increased recording capability for a given oxide thickness. Chromium-dioxide has particularly good capability at the higher frequencies, which are so important for upgrading cassette performance.

However, you can't just pop these tapes into any cassette recorder and expect to achieve better results. To take advantage of Crolyn tape, a recorder must be set up with the higher bias and recording level needed. TDK SD is closer to the ordinary requirements. If you use this tape in a conventional cassette recorder, you probably will experience-vis-a-vis a good low-noise iron-oxide tape-a slightly brighter high end and about the same noise level-perhaps slightly better. To take full advantage of the improvements the recorder should be readjusted or should be designed for use with the high-coercivity tape. Several companies market cassette recorders that can be switched for both conventional and chromium-dioxide tapes.

What I think will really put the cassette over for the sound enthusiast is the new Dolby-B noise-reduction system. The original, professional Dolby system (Type A), which reduced tape noise to inaudible levels, is now used by just about every recording company. More recently a less expensive system, the Dolby Type B, has been developed for consumer use. Originally offered for open-reel systems, it was first available as a built-in feature of a KLH open-reel recorder. Later it became available as a separate device from Advent for use with any recorder, including cassettes. Most recently, cassette recorders with Dolby-B built in have been announced by Advent, Fisher, Harman-Kardon, and Vivitar. I expect more companies to follow suit eventually. Ampex and Vox have issued prerecorded cassettes processed with Dolby-B circuitry, and other companies plan to do so too.

Played on an ordinary cassette player, these pre-Dolbyized cassettes sound pretty much like ordinary cassettes-adequate but not outstanding. However on a machine equipped with a Dolby-B processor something astonishing happens: the noise disappears! Turn the Dolby circuit off and the noise is quite evident during quiet passages, as with any cassette. Turn it back on and there is silky silence with a concomitant audible improvement in the upper treble response.

At a recent listening session in which I participated, we carefully A/B-tested Dolbyized-processed cassettes recorded on good low-noise iron-oxide tape and on chromium-dioxide tape. We also listened to non-Dolby cassettes on each tape type.

The difference is fantastic. On the conventional tape the Dolby processor drops the noise level to inaudibility. The frequency response and overload capability aren't changed. With chromium-dioxide tape and Dolby-B, the noise is inaudible and there is just enough extra high-frequency headroom to take care of the loudest string and brass passages without overloading. It makes a cassette sound as good as a really high quality open-reel tape even better as far as noise is concerned unless the open-reel unit has a Dolby too! Without the Dolby-B the chromium-dioxide tape offers a modest improvement over iron oxide; with it, the sound is extra-ordinary. My conclusion-and I say this now even though I am aware that playing the oracle can be dangerous-is that the future of tape in the home belongs to Dolby-B, probably in combination with one of the new tape types.



# THE NEW YORK TIMES WINS IN FIRST ROUND VS. STUDENTS

Judge Wendick Decides Theaters May Not Exclude Critics

But Grants Stay of 30 Days, So the Lind Is Not Yet

The Shuberts Will Take an Appeal at Once

In the Supreme Court, New York City, May 19, Judge Peter A. Hendrick handed down a decision for the plaintiff in the case of Alexander Woolcott, dramatic critic of The New York Times, against the Shubert Brothers, theater owners and managers. Following the publication in The Times of an unfavorable criticism of the play, "Taking Chances," the Shuberts attempted to exclude Mr. Woolcott from their theaters, refusing to accept purchased tickets. Mr. Woolcott brought an action under the civil rights statute and Justice Nathan Bijur granted a temporary restraining order against the Shuberts, under the protection of which Mr. Woolcott sat and reviewed the play, "Taking Chances," during the week the case came before Justice Hendrick for argument on the question of making the temporary order permanent. Justice Hendrick at that time reserved decision pending which he suspended the operation of the restraining order.

In his decision, announced May 19,

## PROGRAM REVIEWS

Paul Whiteman

Reviewed Monday 9:30-10 p.m. Style—Orchestra and soloists. Sponsor—General Motors Corporation. Station—WEAF (NBC network).

Switching from Pontiac to Buick, eliminating bocha and injecting more of his concert type of arrangements, Paul Whiteman again gives the folks something to talk about. He also puts out the reminder that there is only one P. W. Without being too heavy, the program trotted out one of the richest handfuls of modern jazz arrangements ever heard on any half-hour period unless it was on one of the maestro's own recent Sunday night concerts.

On this particular program none of the vocalists with the organization were used excepting Jack Fulton, Virginia Rea and Frank Munn, soprano and tenor, are guest artists, singing together as a team.

April 27, 1935

Fibber McGee and Molly

Reviewed Tuesday, 10-10:30 p.m. Style—Comedy, orchestra and vocalists. Sponsor—S. C. Johnson & Company. Station—WJZ (NBC network).

Fibber McGee, aided by his wife and her, Molly, contributes a funny and enjoyable program, one, in fact, that is likely to send the name of the team into the higher bracketed radio field. In comparison with other radio acts, the Fibbers are actually a new wrinkle—he is sort of an Irish Baron Munchausen—but the combination of a good delivery with good material insures success. First show was well paced and liberally sprinkled with laughs. Character involves Fibber's adventures as a tourist, etc., and his propensity for murdering truth. His monologue on the first show, on the question of when a red light is a dead light or a red light, was very good. Ditto his story about Examinade, the camel, also not new.

Supporting are Uderico Marcelli's orchestra, a good group, and Ronnie and Vanquett. Kathleen Wells is soloist and or the first show handled her two numbers nicely. No fancy falls or boom-boom rhythm tricks, but straight singing. Voice is pleasing. Harlow Wilcox, announcer, doubled into foiling for Fibber, while the latter also delivered some

shared the program. Howard Glancy handled the announcement of the numbers, as well as the short, dignified commercial credits. A sock program from M. H. S. start to finish.

Fred Allen

Reviewed Sunday 9-9:30 p.m. Style—Scene. Sponsor—Coca Products Refining Company. Station—WABC (CBS network).

Fred Allen's comedy may have been the highlight in intimate type of stage revue, but he has yet to feel his way in handling out the required punch in radio entertainment. There is no doubt that he is clever and has every possibility to build. However, his first radio venture is very disappointing, at least to this reviewer's way of thinking. Altho he tried to be different, the show is too much along the lines of a vaude revue, and when it comes to such things then the idea is far from new. The judge or jury propositions cannot be classified as unique and extraordinary by a long shot. Thus it resolves itself into a question of material. More programs such as these

March 28, 1931 Pg. 20

NVA Librarian Is Television Pioneer

NEW YORK, March 21. — Alice Remson, the NVA Librarian and radio contralto, is the first singer to become a weekly television feature in the East. She broadcasts from W2XCD of Passaic, N. J., every Saturday at 9 p.m. Her first program was last Saturday, having been chosen as a regular feature because of her expressive face.

## Radio May Kill Talking Movies

Dr. DeForest's invention of Talking Movies may be Radio Editor's next big thing.

Philadelphia, July 19.—Radio is destined to have a marked influence on the business, according to Edwin A. Hoban, editor of The Philadelphia Inquirer, who was interviewed a few days ago by the local press relative to the situation.

He believes that the influence will come later than the present influence of Mr. Lee Edler, is the pioneer, who is now possible talking motion pictures, and saying that the principles of the DeForest system are so great that they are different from those

Nov. 16, 1929 Pg. 9

Bob Hope Signed For Three Weeks

NEW YORK, Nov. 11. — Bob Hope, youthful Cleveland entertainer, who was "discovered" here by Lee Stewart when he appeared in the WLS showboat Revue, also fell in favor with the bookers in his own act, which had its showing in the first half of last week at Proctor's 38th Street. With Arthur Hodel acting for George A. Gosh, Hope has been signed to a year's contract, with an option on his services for two additional years. It is reported that the first year Hope will receive a salary of \$50 weekly, with a rising scale provided in the option clauses.

The act that met with such high favor has Hope working as a variety talent.



July 22, 1933 Pg. 13

## Film Stars Doubt Telly's Future

HOLLYWOOD, July 15.—Commenting on television in a recent Coast interview, Merlin H. Aylesworth, head of NBC, said: "In connection with the RKO radio studio there will be an experimental laboratory for the perfection of television." Since then Hollywood film stars have been wondering just what effect the so-called development of this new science might have upon films and their present standing in show business.

A Billboard reporter caught a number of the film stars at the various studios and asked them what they thought of television, what bearing it might have on the theater and what effect it might have on motion pictures. Eddie Cantor thinks the theater will never be replaced by television because "people are gregarious." Jack Oakie and the Marx brothers laughed at the idea of television ever affecting pictures.

W. C. Fields, a veteran of stage and films, said with a twinkle in his eye: "Well, it's like this. People laughed at Galileo when he invented the telescope, people laughed at Columbus when he said the world was round, people laughed at Marconi when he invented wireless, people laughed at Philadelphia when it was last in the American League. And now we are approaching television! Ha! ha! I'm laughing."

Work is going ahead on the television experimental studios on the RKO lot and will be ready for use shortly. In building the studios here, it is the belief of NBC officials that Hollywood, with its vast array of talent of all descriptions, will be the home of television "chain broadcasts to the entire country."

Nov. 26, 1932 Pg. 15

## Al Jolson

Reviewed Friday 10-10:30 p.m. Style—Songs, comedy and orchestra. Sponsor—General Motors Corporation. Station—WEAF (NBC network).

Colossal. And should anyone by chance question the gags, the singing is still phenomenal. Right off the bat the mike was playing into Jolson's mitt for the talk anent the comedian being nervous, and all past references in the press of similar nature should have meant to all who know Jolson and his style of working that he would be doubly sure to put on a good show, was he really "nervous." For Jolson had his shortcoming when he first hit the stage in that he was not a naturally well-poised actor, and for that very reason used to take the bit into his mouth and desperately fight his audience. It soon became a regular part of his style to put his songs over regardless and paradoxically make him famous. There are many who, with or without intention, imitate his style, which goes for many well-known artists. But the daddy of the mammy singers has an inimitable something on the ball that convinces his auditors that here is a really great artist.

Broadcasting the first few programs from San Francisco, Jolson, of course, appeared before his local audience at 7 p.m. Judging by the tremendous ovation and applause, the hall was jammed. Ted Florio and an augmented orchestra, aided by Lou Silvers, Jolson's former musical director, drew an attractive assignment and the band's only fault seemed to be a too ambitious drummer. Opening talk with his straight man dwelled on

May 4, 1931 Pg. 13

# EDISON

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BILLBOARD MAGAZINES ARTICLES OF THE PAST



## NEWS AND VIEWS

Each month just a little too late for publication Cortlandt Parent Jr. sends us a note but by the time we get to it the next month it is just a little out of date. The problem is now that Theatre 10:30 which is advertised to be on 10:30 nightly on the CBC radio network is no longer on the air. (Got it Allen) However CBC is still on at 10:30 on Sunday nights with a drama called Sunday Theatre. The format seems to be the same as the old weekday Theatre 10:30 but now instead of five times a week the stories are only on on Sundays at the same time. Right Cortland?

Well the time is here to announce the news. The new address of both Sound Tapes Of the Past and Stay Tuned will be 200 Madonna Blvd. Tierra Verde, Florida. 33715 Our cover artist Bob Tetzloff has some changes to make. Bob sends at least two covers a month and therefore is some months ahead of us and he is also looking for some ideas for future covers. We are purposefully holding back some real beauties until we are sure of Xerox solid area machines.

Our man on Lux Radio Theatre Carl Erickson has moved again. He assures us his new address is fairly permanent. It is Carl Erickson, 176 Arlo Road, Staten Island, N.Y. Sorry no zip was given. All mail to Carl can go to that address as far as we know.

We do need some assistance in getting relocated in our move and the April edition may be somewhat late in arriving. For assistance we need some articles as I will be enroute with very little time to write. Secondly while we are moving Stay Tuned To Florida, we will be sending the masters for duplication back to Webster or rather Ontario, N.Y. for Xeroxing, collating, and mailing. We will get our copy about the same time most of you should be getting yours. Any help will be appreciated and again our new address is 200 MADONNA BLVD., TIERRA VERDE, FLORIDA 33715.

OUT OF THE CLOSET-In hopes of capitalizing on nostalgia trend, Charles Michelson Inc., New York, intends to place into syndication 52 half-hours of original Fibber McGee and Molly radio programs during upcoming National Association of Broadcasters convention. Michelson obtained rights to programs from NBC, which carried series for 14 years, starting in late 1930's. Radio program distributor also has obtained rights to selected episodes of two other radio series, Superman from National Periodical Inc. and The Goldbergs from estate of late Gertrude Berg, but has not set release dates for either series.

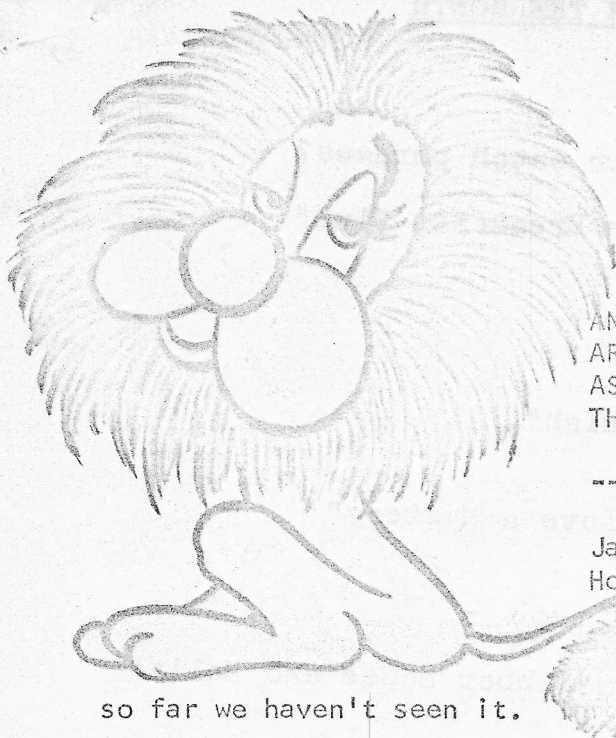
For those interested in old 78's either band, etc., etc., etc. there is a mail auction being held by Record Central/Vintage. There is an address of Box 147, Shortsville, N.Y. 14548. Minimum bid is 50¢ and it includes packing and shipping. Closing dates for bids is March 24, 1972.

If anyone is interested in the history of radio manufactures there is a publication called Antique Radio Topics, published by James A. Fred, R1, Box 82, Cutler, Ind. 46920. Subscription is \$2.00 per year or single copy can be obtained by sending 20¢ to the above address.

Movies of past television series and some old movies are available for small costs from Denson, Electronics Corp., Box 85, Rockville, Conn. 06066. Send for their free catalog of whats available.

Remember to renew Stay Tuned now if your subscription expires in April. After mailing list for this issue is made out old cards will be discarded. Lookin last months issue to see if your subscription has expired. Remember we keep very few back issues and problem is that we may not have extras of April issue if payment is not received.





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# Sie'M

MR. J.P. BOUR, 419 ORCHARD ST., SCRANTON, PENNA. 18505

ANYONE HAVE ANY OLD RADIO TAPES OR TRANSCRIPTIONS THAT ARE RELATED TO FOOTBALL GAMES FROM 1956 ON BACK? WE ASKED ONCE BEFORE FOR SPORTING EVENTS AND NOW WE FIND THAT J THEY ARE BEING LOOKED FOR.

Jackie Kelk, who played Jimmy Olson on Superman and Homer on the Aldrich Family has written a new book called "OLD CHILD ACTORS NEVER DIE". Jackie states that it will be helpful to newcomers in the industry and renew a few memories. Sorry we can't review it but so far we haven't seen it. Information received was from Jackie.

ATWELL D. BERRY, 30 SO. FOURTH ST., OLD TOWN, MAINE 04468

I have a small collection of Old Time Radio Programs, and I would like to contact collectors that swap on cassette.

GORDON ???????, P.O. BOX 1, NORCO, CALIF. 91760

I am interested in tapes of Band Broadcasts and records and transcriptions of orchestras of the 30's and early 40's.

THANKS TO THOSE OF YOU WHO SENT TAPES OF BAND REMOTES TO BILL GIVENS, AT WHAM, ROCHESTER, N.Y. I REALLY DON'T KNOW HOW MANY TAPES HE RECEIVED BUT HE STARTED ON SUNDAY, THE FIRST SUNDAY IN FEBRUARY WITH BIG BAND TRIBUTES. HIS FIRST TRIBUTE WAS A FIVE HOUR TRIBUTE TO TOMMY DORSEY AND THERE WILL BE A FIVE HOUR TRIBUTE THE FIRST SUNDAY OF EACH MONTH FROM 1:07 PM to 6PM ON WHAM 1180 ON THE AM DIAL. ALTHOUGH THIS IS A 50,000 WATT STATION I DON'T THINK IT CARRIES FAR DURING THIS TIME SLOT. IF ANYONE WANTS TO TRADE FOR THIS BROADCAST WE HAVE IT.

REMEMBER OUR NEW ADDRESS: 200 MADONNA BLVD., TIERRA VERDE, FLA. 33715



RADIO QUIZ FOR STAY TUNED FOR THE MONTH  
OF MARCH

How many radio programs can you identify by their catch phrases?

- |   |                                      |
|---|--------------------------------------|
| 1. "Oh, is that you, Myrt?"<br>... "Dad-rat the dad-ratted<br>..." "How do you do, I'm sure<br>..." "Heavenly days..." Why<br>mister, why mister, why mister, why?" | a) "The Breakfast Club"              |
| 2. "Uh-uh-uh...don't touch<br>that dial! It's time for..."  | b) "Beulah"                          |
| 3. "Each in his own words,<br>Each in his own way. For a<br>world united in peace, Bow<br>your heads and let us pray."  | c) "I Love a Mystery"                |
| 4. "Send in two inches of the strip of tin<br>that comes off a can of Cocomalt when<br>you open it."  | d) "Fibber McGee and Molly"          |
| 5. "On the con-positively-<br>trary!"   | e) "Blondie"                         |
| 6. "I'm only thwee and a<br>hald years old. I'm a b-a-a-d<br>boy."  | f) "The Jack Benny Program"          |
| 7. "Honest to my grandma."  | g) "Buck Rogers in the 25th Century" |
| 8. "I'm feeling mighty low."  | h) "Abbott and Costello program"     |
| 9. "No names, please!"  | i) "The Jimmy Durante Show"          |
| 10. "Anaheim, Azusa, and Cuc-a-monga."  | j) "The Goodwill Hour"               |

ANSWERS: FOR FEBRUARY

1. a) to prosecute to the limit of the law  
b) perpetrated within this country  
c) the right and privileges of all its citizens
2. a) a cloud of dust and a hearty hi-yo, Silver!  
b) daring and resourceful  
c) fight for law and order  
d) find a greater champion of justice  
e) those thrilling days of yesteryear  
f) Thundering hoofbeats of the great horse, Silver
3. a) Show them how we stand  
b) have you tried Wheaties  
c) wont you try wheaties  
d) and neither will you.  
e) so just buty Wheaties
4. c) nameless terrors
- 4 a) Many things for I walk by night  
b) Hidden in the hearts of men and women who have stepped into the shadows.



Joe Dehn  
422 N. 9th St.  
Allentown, Pa 18102

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